

THE
MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence:

To know the cause why music was ordained;
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

MAR. 17, 1837.

No. LIII.—VOL. V.

PRICE 3d.

WHAT IS TO BE DONE FOR THE CHOIRS?—No. III.

BY A LAY-VICAR.

"If in either of these papers, or elsewhere, I have been betrayed into some levities—not affronting the Sanctuary, but glancing perhaps at some of the outskirts, and extreme edges, the debatable land between the holy and the profane regions—(for the admixture of man's inventions, twisting themselves with the name of religion itself, has artfully made it difficult to touch even the alloy, without in some men's estimation soiling the fine gold) if I have sported within the purloins of serious matters, it was I daresay a humour—be not startled, sir—which I have unwittingly derived from yourself."—*Elia's Letter to Southey*.

A FRIENDLY correspondent, signing himself LAICUS, has objected to me, in a kindly spirit, that I have not treated the present question with the sober gravity which the nature of the subject demands. Will LAICUS allow me, in extenuation, to tell him a story?

Many years since, in a cathedral which shall be nameless, some of the then clerical members of which led lives by no means too exemplary, there was among the choir-boys a lad, who not having the learned head of a Prebendary, much less that of a Dean, grafted upon his juvenile shoulders, was guilty of many boyish pranks, which occasionally called down upon him the animadversions of his superiors in the Church. Great and frequent as had been his offences, they were one day far exceeded by an enormity scarcely pardonable,—the sacrilegious youth had actually fractured, with a stone, a pane of glass in one of the windows of the cathedral, which could not be replaced by the Chapter, at the very lowest estimate, under nine-pence. The offender was forthwith ordered to be soundly whipped, and his father, a vicar-choral in the same establishment, was summoned before the Dean. The boy's atrocities were painted in the most glaring colours—and the very reverend lecturer wound up his address to the father, with the comfortable assurance

That boy will certainly come to the gallows!" 'If he does,' said the father, unable to brook such treatment—' If he does, it will only be from following the bad example you clergymen have set him!' There was in this instance so much truth in the answer, that the interview terminated on the instant.

"Our story has a moral, and no doubt
You all have sense enough to find it out."

Laicus will now perhaps recollect, that these papers assumed their present shape in consequence of the appearance of the celebrated 'Letter to Archdeacon Singleton.' In adopting the style in which they are composed, I have, in the words of my story, only followed the example that has been set me, or as Charles Lamb has it, 'my humour has been unwittingly derived' from that of the reverend correspondent of the Archdeacon of Worcester.

I will now quit this digression, and enter into my promised enquiry, whether the memorials addressed by the several Chapters to the Ecclesiastical Commissioners, furnish any sort of answer to that important question—*What is to be done for the choirs?*² First, however, extracting the only passage in the reports of the commissioners, in which any mention is made of that class of cathedral officers to which I belong. It is from the second report, and runs as follows:—

"Our attention has been drawn to the condition of those ministers in the cathedral and collegiate churches, who are known by the names of *Minor Canons*, *VICARS CHORAL*, *Priest Vicars* or *Chaplains*. The service is performed by them, or some of them, in all these churches, twice, and in some three times a-day throughout the year. The number in St. Paul's Cathedral is twelve, in others there are eight, six, four, and in the Collegiate Church of Manchester, two. The emoluments are almost as various as the numbers. At Durham, some of the Minor Canons receive AS MUCH AS £170 A-YEAR; in some churches they have not more than £30, but the majority receive from £50 to £70. In consequence of the smallness of their salaries, in almost all the cathedrals, we find a prevalent custom of giving to these ministers chapter livings, which they hold together with places in their cathedrals. We are of opinion that the interests both of the cathedrals and the parishes would be consulted, by retaining only so many of these ministers as are sufficient for the service of the cathedrals, and giving them such salaries as may preclude the necessity of their holding benefices together with their offices in the cathedrals.

"In most of the cathedrals of the old foundation, these subordinate ministers form a distinct corporation, subsist upon the separate funds thereunto belonging, and exert the same power of leasing their property as other ecclesiastical bodies. The consequent fluctuation and uncertainty of income, arising from fines received upon renewal of leases, in different years, which is found very inconvenient by holders of larger preferment, must occasionally become a source of distress to those whose average subsistence is very slender. We are of opinion that it would be expedient to make some arrangement for placing the property of these minor corporations upon a better footing."³

Gentle reader, if you possess one spark of imagination, picture to yourself the clerical members of the Ecclesiastical Commission lifting up at their hands and eyes, with horror and astonishment, at finding that some of the minor canons receive *as much as £170 a-year*. And when you have with your mind's eye gazed your fill at the scene I have conjured up before you, learn for me, if possible, how such a confused paragraph—a paragraph, displaying the grossest ignorance of the distinction between the minor canons, who are ordained, and the vicars

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choral,* who are laymen—could have crept into an official report, the production of a commission whose members are all gentlemen and men of learning. Verily, it is a bungling business—verily, it is strange that so learned a body could have penned those paragraphs, and not have said one word as to the manner in which the service performed by those ministers (vicars choral) is henceforth to be fashioned. Surely when a proposal is made to retain only so many ministers as are sufficient for the service of the cathedrals—they cannot contemplate reducing the numbers of choral members below the present number, a number which is universally admitted by all but the heads of our cathedrals, to be far from sufficient. If they do, it is needless to enquire *what is to be done for the choirs*—for the choirs will then *be done for*.

I will now turn to the memorials—the first I lay my hand on is that from Ely, dated 20th Dec.; last, in which reference is made to a brief memorial, addressed to the Ecclesiastical Commissioners in the June preceding, which I have not seen. Not one word does this longer memorial say, as to the maintenance of the daily service of the church in that grander style which distinguishes the service of cathedrals from that performed in parochial churches. It sets forth the necessity of maintaining inviolably the Chapter of Ely as now constituted, on the ground of their having certain duties which they are bound to perform, but which duties not one member of that Chapter, I will venture to affirm, would take upon him to say they do perform in their original sense and spirit. These duties, to use their own words, are 1st, ‘the election of bishops.’ Much had the Dean and Chapter of Ely to do with the translation of Dr. Allen from the see of Bristol to that of Ely! Methinks his lordship would be marvellously surprised to hear that he was indebted to their suffrages for his advancement! 2ndly. ‘Assistance at their ordinations,’ (at which solemn ceremony it is required by the 31st of the constitutions and Canons Ecclesiastical, that not only the Archdeacon, but the Dean and two Prebendaries, at the least shall be present). But, as Hotspur says, ‘but will they come when you do call for them?’ After this it is needless to examine how far they execute their other duties, as set forth in this document. The Dean and Chapter of Ely would have done more wisely to have insisted, upon other grounds than these, for the maintenance of their independence.

The Bristol memorial is the next to which I would refer, and here I find one passage deserving attention. It is as follows:—

* It would seem from the second of the following Propositions contained in the fourth report of the Commissioners, that the minor canons only are alluded to in the Report, and that the ‘singing men,’ to use a term which the churchmen of cathedrals delight to apply to their lay-brotherhood, are to pass unscathed through the fiery ordeal of the Commission, which will perhaps prove a fortunate thing for the Almoner of St. Paul’s, a singing man, who is said to be entitled to the great tithes of St. Pancras Parish. If, however, his endowments are to be dealt with according to pleasure, by Proposition 38, he will have, by Proposition 39, the satisfaction of henceforth rejoicing in the name of a minor canon; which would, I think, entitle him to write himself Reverend, an it so pleased him.

“PROPOSITION 38. That the several corporations or colleges of *vicars-choral*, priest-vicars, or minor-canons, be dissolved, and that their endowments be dealt with in such manner as shall be determined on; so as to secure to each of the existing members a provision at least equivalent to that which he now possesses; and that the advowsons belonging to the said last-mentioned corporations and colleges be vested in the Chapters of their respective churches.

“39. That all the said officers be styled hereafter *Minor Canons*: that their number, in each cathedral or collegiate church, where it now exceeds four, be gradually reduced to a number not exceeding four nor less than two; and that the stipend of each minor canon hereafter to be appointed be not less than £150 per annum.”

"That the reduction of the number of vicars choral, or minor canons, and the mode recommended for their payment, are highly objectionable. It is our opinion, that the confinement of a small number of these officials to an almost unremitting repetition of routine duty, will tend to diminish their devotional feelings, and in the same proportion mar the effect of their services ; and we are fearful that by *raising their salaries* in the manner suggested, and insisting at the same time on their preferment, an inducement will be held out to nepotic and corrupt appointments, which under the contemplated reduction of Chapter patronage, it will be difficult to restrain."

This may be all very well, and it certainly would be an infallible means of preventing nepotism—if all places were like the minor canonries of Bristol, rendered not worth having. That they are so at present, the following extract from a contemporary will show, and we have seen already that the minor canons and vicars choral, have the best wishes of the Chapter, that they may continue to revel in all the luxuries which the munificent income of £40 a-year will bestow.

"Bristol Cathedral was founded by Henry the Eighth, who provided for the maintenance of a Dean, Prebendaries, Precentor, Minor Canons, Clerks, Choristers, and Grammar Scholars. He established a free-school for the liberal education of youth, with a grammar-master and usher, a music-master and organist. In the selection of grammar-scholars the statutes enjoin that they shall be poor friendless boys—*'pueri pauperes et amicorum ope destituti.'* In describing the choristers there is no such limitation, they are merely required to be *'pueri teneræ aetatis et vocibus sonoris et ad cantandum aptis.'*

"By the judicious arrangements of the present Dean, the number of choristers has lately been increased from six to eight ; they receive daily lessons in music, are all taught reading, writing, and arithmetic, and their classical instruction is entirely optional."

"The Bishopric is valued at £1,200 per annum, and the Deanery at £1000. The Prebendal stalls at £500, with a living annexed. The precentor and organist have about £100 a-year, the minor-canons and lay vicars *forty guineas*, the former with livings ; and the choristers from £5 to £10 each according to merit ; and they are also freely educated." I was told, continued our informant, that an agreement exists between the Dean and Chapter and the lay vicars, by which only three of the latter are required to appear together on week days.'

"From a fortnight's attendance at the Service, beginning on the 1st May 1832, I can assure you that these gentlemen are very careful not to exceed the mark ; on the week days during that period there were never more than three present ; on three mornings only two ; and on the evening of the third there was but one. On the three Sundays five vicars appeared, viz. two altos, two tenors, and one bass, there is I conclude a vacancy for the latter voice."

"Some forcible remarks have appeared in the *Harmonicon*, on the absurdity of doing choir service with only one voice to a part ; but the Chapter of this cathedral require to be enlightened on this subject. I know not where the fault lies : if the lay vicars' stipend is not sufficient to remunerate them for constant attendance, it ought to be raised;

if it be sufficient, the daily performance of their duty should be insisted on."

I know not what may be the writer's ideas upon the subject of labour and its remuneration, but for my part, I think no better attendance could be expected from men, who for the sacrifice of their time and professional talent, receive no higher wages than the Dean must most assuredly give his butler, and who, moreover, unlike that well-fed functionary, have to feed themselves and find their own clothes! Verily the science of music finds generous patrons in the Dean and Chapter of Bristol, who by way of propitiating the Church Commissioners to a more favourable consideration of their own case—offer as a compromise to let their poorer brethren remain at their present insufficient salaries, because "*they are fearful* by increasing their salaries an inducement will be held out to nepotic and corrupt appointments!"

Oh that the chapters of our cathedrals were animated by the same glorious love of art and religion which warmed the soul of our good Protestant Queen Elizabeth. Then might be said of the Church of our days, as it was said of the Church in her days, "that it might be regarded as brought to perfection." Would we could apply to it the words of Heylin: "In 1560, the Church of England, as it was first settled and established under Queen Elizabeth, may be regarded as brought to perfection. The government of the Church by Archbishops and Bishops, its doctrines reduced to their ancient purity, according to the articles agreed on in convention, in 1552; the Liturgy conformable to the primitive patterns, and all the rites and ceremonies therein prescribed, accommodated to the honour of God and the increase of piety. The festivals preserved in their former dignity, the Sacrament celebrated in the most reverend manner, *music retained in all such churches in which provision had been made for the maintenance of it*, or where the people could be trained up, at least, to *plain song*. All which particulars were either established by the laws, commanded by the Queen's injunctions, or otherwise retained by virtue of some ancient usages, not by law prohibited. Nor is it much to be admired, that such a general conformity to those ancient usages was constantly observed in all cathedrals, and most part of the parish churches, considering how well they were preceded by the Court itself, in which the Liturgy was officiated every day, both morning and evening, not only in the public chapel but the private closet; celebrated in the chapel with organs and other musical instruments, and the most excellent voices, both of men and children, that could be procured in all the kingdom."

There is little hope of our again seeing such a state of things in this country, when God's worship shall be performed in our cathedrals with all possible and fitting glory and magnificence, as in times gone by, unless some influential Member of Parliament, a lover of the Church, and a rational admirer of its forms in their pristine splendour yet simple sublimity, should call for a return to the House of Commons, of the state of our Cathedral Choirs; of their numbers, as they originally existed and as they now exist; of the amount of duty performed by each member, and of the remuneration received for the same; together with a statement of the sources from which such salaries were originally paid; and what alteration has been made in the mode and

rate of payment; together with copies of such parts of the statutes of the several cathedrals as relate to these officers. Such a return called for by a man who does not with Hudibras and some honourable members, hold,

" What makes the Church a den of thieves ?
A dean and chapter and white sleeves"—

but one whose loyalty to the church of his fathers is unimpeachable,—say Sir Robert Inglis—would do infinite service towards rendering our cathedrals more conformable to their original state—towards procuring justice for a large body of ill-used and deserving men—and would, perhaps, call forth a satisfactory answer to that important and oft repeated question,—*What is to be done for the Choirs?*

THE COMMEMORATION OF FASCH, THE FOUNDER OF THE BERLIN SINGING ACADEMY.

ON the 17th November last, the series of Winter Subscription Concerts at Berlin, was very fitly introduced by a performance given by the Singing Academy of that city, in commemoration of the founder of that Institution, Carl Fasch, the centenary of whose birth fell on the following day. The claims of Fasch's memory to be thus honoured* by that establishment which, when founded by him in 1791, consisted only of twenty members, but now numbers in its two classes no fewer than five hundred, have been too well established by his energetic pupil, successor, and biographer, Zelter, to call for farther observation at the present moment.

The performance very properly consisted exclusively of some of the most remarkable vocal pieces, *a capella*, which Fasch had composed expressly for the Singing Academy; and which, being most carefully executed by about two hundred performers, including some twenty solo voices, notwithstanding they occupied upwards of two hours and a half, and were unsupported and unvaried by orchestral accompaniments and effects, formed altogether a most successful entertainment.

The first part of this pious ceremonial commenced with Fasch's ninth figural Chorale, ' Arise, my song of praise !' (Erhebe dich, mein Lobgesang) very grand, and very simple, with alternate solo and chorus. This was followed by the powerful Davidiana. If in the first chorus the omnipotence of God, ' Who established the mountains in his power—who stilled the roaring of the sea and the tumult of the people,' be given with powerful expression, so, on the other hand, is the inward supplication of the solos (sopranis) and the prayer of the chorus, with solo voices, most touchingly effective. Thanks and praises are offered up in a fine bass solo, and this beautiful composition ends mildly and gently with ' Lord, the earth is full of thy goodness.'

The President and Director of the Academy, Professor Ribbeck, now stepped forward and detailed in a very appropriate manner, as indeed he had already done in a notice prefixed to the book of the words, the services which the immortal Fasch had rendered to music of the highest class, from which we select the following particulars. Fasch, from the year 1756, when he was with Philip Emanuel Bach, Clavichordist, in the Chapel of Frederick the

* We purpose following up this notice by a biographical sketch of Fasch, a man whose services to music entitle him to the respect of all lovers of the art. In the meanwhile we beg to refer our readers to the extract from ' Zelter's Correspondence with Goethe,' which appears in the eighth number of the Musical World, (where his name is erroneously printed Frisch) for an account of the performance of Mozart's Requiem, in 1825, in honour of his memory.

Great, was a most industrious composer of sacred music, yet it was not until 1783 that he produced those works, which he himself considered worthy of being preserved. All his other compositions were burnt by him shortly before his death. The Kyrie and Gloria of his Grand Mass for sixteen voices, four choirs alternately, to the composition of which he had been stimulated by the communication to him by Kapellmeister Reichardt, of a similar Mass by Orazio Benevoli, he himself considered worthy of being handed down to posterity. This work, clear and melodious as it is grand and scientific, was written by Fasch between the years 1796 and 1798, and could only be fitly performed by such a society as the present. For the last ten years of his life, Fasch lived only for this institution, which he regarded as an assemblage of accomplished lovers of art, co-operating for the preservation and encouragement of sacred music, and consequently of that seriousness in the art generally, without which it falls into vulgarity. In this spirit he devoted all his time and energies to this institution, (the greater portion of the voice parts now used in it, are in the hand-writing of this 'worthy master') until summoned from the world on the 3rd August, 1800.

This deeply impressive speech was appropriately followed by Fasch's songs from the 119 psalm, in which the grand fugue 'My tongue shall speak of thy praise,' was admirably performed.

The second part of this delightful concert consisted of the celebrated sixteen-voiced Mass, of which the Kyrie Eleison is for four choirs, but for the most part for the whole sixteen voices, although the choirs vary from one another occasionally, only however again to form one perfect whole. The effect of so great a combination of vocal parts is indescribably grand. Eight solo voices perform the Kyrie Eleison very solemnly and expressively, after which the sixteen voices give forth the chorus of the Kyrie with increased intensity of devotion. Three Soprani Soli ascend with the 'Gloria in excelsis Deo,' to the highest possible extent of the voices, upon which the sixteen-voice chorus, 'Et in terrâ pax,' joins in, in 6-4 time, and carry it through every possible modification of harmony. To the accompaniment of the four choirs the Soprano sings the 'Laudamus te,' written by Zelter for his wife, and perfectly expressive of sacred joy. In the whole realm of song, there can be found nothing more moving than the 'Gratias agimus tibi,' in the tender key of C, sung by a tenor solo, with the four choirs.

Three choirs with solo voices, then performed in the grandest style the 'Domine,' down to 'Miserere nostri,' which was composed in the spirit of a Palestrina, and told most admirably. The 'Quoniam tu solus sanctus,' by six solo voices, was likewise very effective. The sixteen-voiced Fugato 'Cum Sancto Spiritu,' at the conclusion of this noble masterpiece of German music, was written by Fasch in 1798, in the space of two days, but it will live for two centuries to do honour to the author of so splendid a piece of composition.

We will conclude our notice of this Festival, with repeating the wish every where expressed, that Fasch's legacy may at length be honoured according to its worth, by the publication of this mass for sixteen voices, according to the arrangement of it drawn out at Zelter's suggestion, and that the musical public may no longer be deprived of the instructive use of this treasure of art. We believe we may also add, that the fulfilment of this warmly expressed desire is no longer a matter of doubt; the Singing Academy of Berlin having come to the resolution to publish the whole of Fasch's works, in a manner no less creditable to his reputation, than satisfactory to his admirers.

THE HORN.

To the Editor of the Musical World.

SIR,—I would beg to offer you an observation upon the article by Mr. Hogarth, "The Horn," in No. 46 of your periodical, if you think it worth notice. After speaking of the formation of the semitones of the chromatic scale, by the introduction of the hand into the bell, Mr. H. adds, "Though however it is thus possible to produce a complete scale in respect to intonation, yet it remains very defective with regard to tone, the natural notes being full, clear, and resonant, while the stopped ones are feeble, dull, and muffled. This disagreeable inequality of tone cannot be got over even by the most skilful performer, and therefore it is necessary, as far as possible, to avoid the use of stopped notes," I would remark that I have heard a fantasia played by Mr. Perry, at a concert of the Mary-le-bone Literary and Scientific Institution, upon a horn with valves or plugs to shorten the vibrating column of air, in a manner something similar to the cornet-à-piston, and by means of which he executed the chromatic scale through the whole compass of the instrument, *with a perfect equality of tone in every note*. I should think this a very valuable idea, and if Mr. Perry is the first person who has put it in practice, his name deserves honourable mention; whether this is the case or not, I cannot say, but at any rate it cannot be much known, from the circumstance of your able contributor not having noticed it in the article alluded to.

I am, Sir, your most obedient servant,

North Audley Street,
March 1st, 1837.

SEMIQUAVER.

REVIEW OF MUSIC.

'The Mistletoe Bough,' the Poetry by Thos. H. Bayly, Esq. The symphonies and accompaniments composed and arranged by H. R. Bishop. D'ALMAINE.

This song has been long before the public. We notice it to point out the strange inconsistency between the liveliness of the music, and the tale of horror which it relates. It is the well-known one of the lady who was missed on her bridal day; and after a lapse of years, in an old oak chest with a spring lock, a skeleton is discovered with a chaplet of roses round its head. All this is told in lively dancing triplets! Mr. Bishop appears to have felt the awkwardness of his task, and endeavoured by minor intervals, alterations of time, pauses and breaks, to impart the necessary solemnity to it. But in vain, for never was so grisly a tale united to so thorough-going a piece of jauntiness. Set to lovely words the song would be very pretty.

'Go and forget.' Song, written by T. H. Bayly, composed by J. P. Knight. CHAPPELL.

A simple and very sweet melody, which we can with great sincerity recommend to our readers.

'Ahi ! S'estinto.' Madame Malibran's favourite Cavatina from Mercadante's Opera 'Donna Caretea,' arranged for Piano-Forte, by Aug. Meves. SWAIN.

'Io l'udia.' Madame Caradori's favourite Aria, from Donizetti's Opera 'Tasso,' arranged for the Piano-Forte, by Aug. Meves. SWAIN.

If Mr. Meves has intended to address himself to very young learners, he

has been tolerably successful. The arrangement of Mercadante's air is by far the best. With the others, we think he might do something more, and without losing sight of his object.

'I roam through the valley.' Ballad written and composed by Geo. Linley, Esq. CHAPPELL.

'Twas my fault for loving so.' Ballad sung by Miss Woodyatt, composed by Geo. Linley, Esq. CHAPPELL.

Mr. Linley has here had the merit of making something out of nothing; for his melodies are not remarkable either for beauty or originality; yet is there a certain prettiness pervading both songs, which we think will float them gaily enough down the stream of popular favour; for a short time at least. *'I roam through the valley'* is the best.

'And have I lived to hear thee blamed?' Song. Poetry by T.H. Bayly, composed by G. Osborne. CHAPPELL.

We congratulated Mr. Osborne a short time ago upon the success with which, as a piano-forte writer, he had 'composed' himself into the favour of a numerous section of amateur players. Possibly he now designs an attack upon the *vocal* cognoscenti of the same class; for his present publication has about the same level. The melody is pretty, and the imitation of the Scotch style pleasant and not too palpable.

CHIT CHAT FROM THE CONTINENT.

Paris.—Two operas have lately been produced here, and both with immense success. The former (at the Académie Royale) is the long-promised "Stradella," that some months since was announced in the *Musical World* as being in progress. The libretto is by Messrs. Deschamps and Paccini, and the music by Niedermeyer. It is said to be simple and elegant, but neither striking nor original. The scenery and decorations are superb almost beyond example.

The other piece is the "Ildegonda" of Marliani, at the Théâtre Italien. According to the French critics, the composer has exhibited extraordinary improvement, both in his orchestral and concerted vocal writing; and he was summoned by the audience before the opera was concluded. They also appear to have been all-but delirious with the performances of Grisi, Rubini, and Lablache.

PROVINCIAL CONCERTS.

EDINBURGH PROFESSIONAL SOCIETY.—The *Edinburgh Observer* says that their fourth Concert of this season was attended by the largest audience that has been known since the time of Catalani; more than a thousand persons being present. Miss Clara Novello sang 'With verdure clad,' 'Let the bright Seraphim,' 'The Swiss Boy,' with Pixis' variations, and a French Romance; Mr. Stretton, 'Now Heaven,' from the Creation, and 'Farewell to the Mountain'; Mr. Maclagan, the popular air from *La Sonnambula*. The trio from *Acis and Galatea*, 'The flocks shall leave,' is said to have "produced a great impression." Mr. Hancox, in a violoncello solo, and the same gentleman, with Messrs. Alexander Murray, Dunn, and Dewar, played one of Beethoven's. Razoumoffsky quartetts, "with considerable success."

THE LINCOLN CHORAL SOCIETY had a very full meeting on Friday last. Miss Charlton, Mrs. Woodhouse, Messrs. Jones, Knowles, Ashton, and Brook, were the solo singers. The instrumental attraction was the little trumpeter

Phillips, who, if we are to place confidence in the newspaper reports (and they are uniform), is a surprising little chap. The Dean and Precentor of the Cathedral were present. Lord Yarborough has expressed himself so satisfied with the exertions and success of the Society, that he has sent a present of 5*l.* to the fund, and promises to become an annual subscriber.—*Lincolnshire Chronicle.*

YORK ASSIZE CONCERT.—Miss Clara Novello and Mr. Machin were the principal singers engaged. According to the *Yorkshire Gazette*, both were “in excellent voice.” The former sang, ‘*Idole de ma vie*,’ ‘*Sommo cielo*,’ and ‘*Jock o’ Hazledean*;’ and the latter, ‘*The Last Man*,’ and ‘*On Linden when the sun was low*.’ Mr. Sharpe, of Halifax, on the piano-forte, Dr. Camidge on the violin, and Mr. Bean on the horn, are praised for their several obligato accompaniments. The concert was under the patronage of the High Sheriff.

READING.—Mr. Venua is giving here a series of Morning and Evening Concerts, at the last of which he was assisted by Messrs. Dando, the two Banisters, Horncastle, Goodheart, Palmer, and Vines. The selection was from Handel, Haydn, Mozart, Beethoven, Auber, and others. We hear from friends in the neighbourhood, that Mr. Venua is doing good service to the art, by his exertions in that quarter of the country—a result to be looked for by all who know him, for he possesses great energy of character, is passionately devoted to the good school of music, and is moreover an excellent violinist. We should be glad to hear (on all accounts), that he had a full room once a month.

CHEL滕HAM.—The sons and fair daughters of Cambria had an opportunity of hearing many of their native melodies well performed, on the 1st of March, at the Montpellier Rotunda, where a national concert was performed, at which Sapiro sang excellently, ‘*Owen Glyndwr’s War Song*,’ ‘*St. David’s Day*,’ ‘*Jenny Jones*,’ (encored) and with Miss White, his pupil, ‘*The summer storm is on the mountain*,’ which was also encored. This young lady made a most successful débüt; she sang ‘*The home of my heart*,’ and ‘*Adieu to dear Cambria*,’ most sweetly. J. J. Jones’ new glee, ‘*The swain of the mountains*,’ was well sung by Messrs. Dymocke, Evans, Leonard and Uglow. Pio Cianchettini, on the piano-forte, in the course of the concert, delighted the company by the masterly manner in which he performed an extemporaneous fantasia on Welsh airs, presented to him at the time. Mr. André, the celebrated performer on the serpent, played a divertimento consisting of Welsh melodies, on that instrument, in a wonderful manner. Master Dymocke sang Parry’s pretty ballad, ‘*The Cambrian Minstrel Boy*,’ very sweetly, and Mr. Leonard gave two songs with taste. The band, led by Mr. Uglow, performed the overture to the *Welsh Girl* most ably, and Mr. Woodward accompanied the vocal pieces with his accustomed tact. It was a very pleasing sight to behold about three hundred ladies and gentlemen (most of them decorated with the national symbol of the day, namely the leek), assembled to listen to the olden strains of their native mountain-land.

CONCERTS.

QUARTETT CONCERT.—The second of the series given by Messrs. Blagrove, Gattie, Dando, and Lueas, took place last Thursday evening, at the Hanover Square Rooms, to a very full audience. The principal feature in the bill was Beethoven’s much-talked-of posthumous quartett. With all its many phrases and passages of distinguished beauty, we must honestly confess, that hitherto we have not been able to perceive any distinctness or continuity of design in

this singular composition. The fault probably lies with ourselves, and most willingly would we prefer it should be so, than that a great man should under-write himself. The scherzo is very beautiful, and as grotesque. The audience—a classical one—were evidently on the titter, and the variations in the third movement are upon a fine theme. As a whole it is ultra-Beethoven, and assuredly we presume not to decide upon it after so slight an acquaintance. An opinion upon the playing of it is a plain-sailing task to perform, admitting of no equivocation. It was excellent. Madame Dulcken played the piano-forte trio of Hummel in fine style, but we thought that she took it a little too fast.

SOCIETY OF BRITISH MUSICIANS.—The fifth concert took place last Friday; of which the following is the programme :—Part I. Symphony in D, (MS.) T. M. Mudie. Motett, 'Ecce Deus,' Miss Tipping ; J. C. Clifton. Glee, 'By Celia's arbour,' Miss Hawes, Messrs. Hobbs, Wilson, and Bradbury. Concerto in E flat, No. 2, (MS.) Miss C. Calkin ; H. C. Litloff. Quintett, 'No light bound,' Miss Birch, Miss Dickens, Messrs. Hobbs, Wilson, and Bradbury, (Village Coquettes) J. Hullah. Song, 'I attempt from love's sickness,' Mr. Hobbs ; Purcell. Overture in D, (MS.) James Calkin.

Part II. Overture to Anthony and Cleopatra, Cipriani Potter. Trio, 'The butterfly's ball,' Miss Birch, Miss Dickens, and Miss Tipping; Sir G. Smart. Cantata, 'See Winter comes,' Mr. C. Purday; H. Westrop. Solo, Violin—Air, Variations, Mr. Thirlwall; J. W. Thirlwall. Song, 'On the brow of Richmond hill,' Miss Hawes; Purcell. Song, (MS.) 'Oh come at this hour,' Mr. Wilson; Hullah. Overture, (Merry Wives of Windsor) W. Sterndale Bennett. Leader, Mr. Joseph Banister. Concert under the direction of Mr. H. J. Banister.

Mr. Mudie's symphony is doubtless a clever composition, but we felt the want of an elevation as well as distinctness of character throughout. Mr. Litoff's pianoforte concerto, although, as a whole, perhaps inferior to his last that we heard, has nevertheless a well constructed last movement. Miss Calkin's performance of it reflected great credit upon the tuition of Mrs. Anderson, who, we understand, has superintended the young lady's musical education. She was greatly applauded. Mr. J. Calkin's overture displays sensible and connected reflection, accompanied by a good acquaintance with orchestral effect: if not remarkable for originality, it afforded no room for censure; moreover it is of the good school in writing. Mr. Potter's overture delights us more and more every time we hear it. The musical painting throughout is as vivid as it is masterly. Mr. Thirlwall's performance was excessively applauded; nevertheless we must acknowledge that we were in a measure disappointed with it; for, not only is he an imitator of Ole Bull, and not a very successful one, but his general style wants refinement, delicacy, and finish; added to all which, his intonation might be improved. Having been so far detractive with regard to his playing, we will say less of his music than we might otherwise have felt disposed. Mr. Clifton's motett is not very original, but it is sweet. Mr. Hullah's quintett was encored. His song promised well at first; the second part 'hung fire.' Sterndale Bennett's overture, (a very charming composition,) was commissioned to play the ladies to their carriages.

SOIREE MUSICALE.—A musical *re-union* took place last night at the Marylebone Literary and Scientific Institution. The vocalists were Miss Woodyatt, Miss Bruce, and Miss Watkins; Mr. Stretton, Mr. Robinson, and, Signor Brizzi. The instrumental performers were Litolff, pianoforte; Remy, violin; and Richardson, flute. The selection was, upon the whole, creditable.

PHILHARMONIC CONCERTS.—A very full audience was assembled at the second Concert of the season, which was performed last Monday. The programme is as follows:—ACT I. Sinfonia in C, (No. 6) Mozart.—Air, Mr. Phillips, ‘O God have mercy!’ (St. Paul) F. Mendelssohn Bartholdy.—Concerto, (in E flat) piano-forte, Mrs. Anderson; Beethoven.—Recitativo e Rondo, Mrs. A. Shaw, ‘Il cielo, la terra,’ (Il trionfo del Amor Fraterno) Winter.—New Overture (MS.) ‘L’Apparition,’ (never performed in this country) F. Ries.—ACT II. Sinfonia, Lette V (in G) Haydn, Cantata, Mme. Caradori Allan, ‘Der Wachtelschlag,’ (the Quail), Beethoven.—Quartetto, (in G, No. 2, op. 18) two violins, viola, and violoncello, Messrs. Mori, Watts, Tolbecque, and Lindley; Beethoven.—Terzetto, Madame Caradori Allan, Mrs. A. Shaw and Mr. Phillips, ‘Soave conforto,’ (Zelmira) Rossini.—Overture in D, A. Romberg.—Leader, Mr. Weichsel.—Conductor, Mr. T. Cooke.

The Jupiter symphony went nobly—when does it not here? All the points in that wonderful fugue in the finale were taken up just as they ought to be. Mr. Phillips sang the air from Saint Paul with fine devotional feeling and expression; and it was excellently accompanied. Mrs. Anderson performed her arduous task with appropriate expression, and with most finished execution. Mrs. Shaw gratified the audience by her style of singing the air from Winter’s ‘Trionfo del Amor.’ After a second hearing, it is with reluctance we confess that M. Ries’s overture disappoints us: its title as announced in the programme is not responded to in the treatment of the subject. This to be sure is a question of feeling: nevertheless it wants repose, also an expression of indefiniteness and mystery, which it is presumed such a theme would have suggested to an imaginative composer. The eminent pupil of Beethoven has not we think been felicitous. Madame Caradori sang the pretty cantata of the ‘Quail’s song,’ with her accustomed excellence. The performance of Beethoven’s quartett was superb. The graceful adagio, and the very original finale, most especially pleased us. The trio from Zelmira was scarcely worthy of the Philharmonic; and but with this exception the evening’s selection was highly satisfactory.

THEATRES.

ST. JAMES’ THEATRE.—The long promised opera of ‘The Postilion’ was brought out on Monday evening for Harley’s benefit at the St. James’s Theatre, and was decidedly successful. The plot is told in a few words:—Chapelon, the Postilion, (Braham) marries Madelaine (Miss Rainforth); on the wedding-day the Marquis de Courcy (Mr. J. Parry) arrives in the village, and hearing Chapelon sing, is delighted with his voice, and being on a tour, by command of his sovereign, in search of good singers, he offers him a very lucrative engagement, and persuades him to go off with him in his carriage; he is followed by Bijou (Leffler), a blacksmith, who fancies himself a great singer. Ten years are supposed to elapse between the first and second acts, when the Postilion has become the principal singer at the opera, but his companion, Bijou, only attains the rank of chorus-singer. Madelaine becomes rich by a fortune left to her by a relative, and she follows the footsteps of her husband, under the name of Madame de Latour, but unknown to him. He becomes enamoured of her, and proposes marriage to her, but intends to deceive her by engaging a sham priest to perform the ceremony. His intentions are overheard by the Marquis, who is himself in love with the lady, and he makes them known to her, upon which she procures a real priest, and is actually married a second time. She however writes a letter as Madelaine, accusing her husband of deserting her, &c. and finally makes her appearance in her rustic dress, to the great annoyance of her faithless spouse; the letter

falls into the hands of the Marquis, who reads it aloud, and Saint Phar (as the Postilion is now called), is accused of bigamy, which occasions much confusion and great alarm to the guilty party. While in a dark room, Saint Phar is accosted by Madelaine, also as Madame de Latour, alternately, which was capitally accomplished by Miss Rainforth, and Braham's confusion was equally well kept up, amid the loudest plaudits of the audience. At last, an explanation takes place, and all ends well. The music, by Adolphe Adam, is of a light playful character, just suited to the nature of the drama. Braham had much to do, both in acting and singing; his low comedy was very good, and his singing excellent throughout; he was encored in a song commencing 'Come friends and hear my story.' Miss Rainforth acquitted herself well, and Leffler sang a good comic song, to which he wished to give light and shade, by shouting most loudly in some parts, and then singing so softly as not to be heard; it was well done. Mr. J. Parry had but little to do as a singer, but that he did well; he represented a fantastical fop of the old school, in a manner not to be expected from so young an actor. There was nothing profound in the instrumentation, but it was very effective, and considering its limited scale, the orchestra supported the singers very well. We wish we could extend our praise to the chorus, but truth compels us to say that it was most inefficient. We anticipate that 'The Postilion' will have a long ride, under the guidance of Conductor Stansbury.

MISCELLANEOUS.

THE CLASSICAL CONCERTS.—The following are the dates finally fixed for the remaining concerts. Friday March 17th, 31st, and April 28th.

Amongst the musical arrivals from the continent this season, THALBERG and CZERNY, the pianists, and LABARRE, the harp player, are expected.

CHAPEL ROYAL SAINT JAMES.—At no very remote period, this sanctuary was signally distinguished for the daily performance of Choral service. What a school for music might it not become if the glorious intentions of its royal founders were now acted upon. At present only *one half* the number of the choir are expected to attend the services, and the duty of the composers to bring forward a new anthem every month, utterly neglected.

THE METROPOLITAN CHOIR.—The choir at Saint Paul's, instead of being the largest in England, does not equal many provincial choirs. That of New College consists of thirty members. York is enlarged (we believe) to twenty-four. Exeter has also had additions made to it: and Mr. S. WESLEY by his energy, learning, and extraordinary skill on the organ, promises to make this Western Cathedral the most distinguished for choral worship. St. Paul's boasts of only six vicar chorals; on the supposition of even every vicar choral attending the daily services. Their voices against the St. Paul's organ, produce about as rich and solemn an effect as HARPER and IRWIN performing on penny trumpets against the weight of the Philharmonic band. Place St. Paul's organ in Covent Garden Theatre, and the six vicars choral before it to do the anthem, and all London would rush to the place to witness a scene so utterly ridiculous. Surely some arrangement might be made by the Dean and Chapter to secure the daily attendance of at least twelve male vocalists to assist in the due performance of the metropolitan choral service.

THE LIVERPOOL ORGAN.—A correspondent, D. H. of Edinburgh, has informed us, that an organ of somewhat similar magnitude to the specification which appeared in our No. 49, was attempted at Berlin, but has not yet been finished. D. H. is in error when he imagines that the thirty-two feet pipes are the foundation of the pedal organ in the York instrument. He should

recollect that the manuals descend to the sixteen feet pipe, and there is no organ in the world that has any thing like the same number of sixteen feet pipes. The Hamburg organ, (which was preferred by Burney to the Harlaem) is a mere box of whistles to the York pedal organ. D. H. has been led into an error about the heavy touch of the manuals. In comparison with the German instruments the touch of the York manuals is altogether light and elastic, and is an extraordinary exhibition of mechanical skill.

ST. MARK'S CLERKENWELL.—Mr. Nimmo, who we find is the successful candidate for the appointment of organist to this church, has sent us a letter complaining of the paragraph which appeared in our No. 48, and in which it is stated the party elected was a gentleman ‘of no extraordinary pretensions to talent or acquirements.’ Mr. Nimmo affirms that he obtained the situation entirely through his performance, and imagines he is the victim of some evil-disposed person who has anonymously underrated his abilities. The information contained in that paragraph, came from one who is a sound and distinguished musician, and to whom Mr. Nimmo was not known, not even by name. We never heard Mr. Nimmo perform, but if he wishes our public opinion, we shall journey to Clerkenwell and he shall have it. Mr. Nimmo misquotes us when he combats the unheard of position, ‘that an organist's playing is the best method of supporting the church!’ What we said, and still say is—that the appointments of persons of no extraordinary pretensions to talent or acquirements as conductors of the church musical service, is not the best method of supporting the interests of the establishment.

ST. MICHAEL'S QUEENHITHE.—Mr. Cooper of Bishopgate Street has been appointed organist to this church.

ST. BENET, ST. PAUL'S CHAIN.—The organist's place in this church it is stated will be vacant next Easter Tuesday, the present organist having another and better appointment. The Rev. Mr. Hall, a minor canon of St. Paul's Cathedral is the minister.

ANECDOTES OF WINTER THE COMPOSER.—The familiar acquaintance of this eminent musician relate some peculiarities of his habits and childish tastes, that it is difficult to reconcile with a sagacity of remark, and even wisdom in reflection, which distinguished some of his conversations. They relate of him, for instance, that he had a passion for the little sacred stalls of Bethlehem; and that his favourite amusement was to construct them himself. At the age of seventy years he employed a twelvemonth in completing one. There were the infant Saviour, his mother, the ox, the ass, and the good saint Joseph—all in wax; the flocks with their little dogs; and the shepherds with their hurdy-gurdies and bag-pipes. In the distance were the kings, Gaspar, Melchior, and Balthazar, guided by the star. The expense of all these petty pieces of craft amounted to nearly 4000 florins. Such trifling is scarcely to be credited in the author of “Il Ratto di Proserpina,” and “Das unterbrochen Opferfest.” Moreover, he had such a dread of ghosts that he feared to go out at night. Strangers who had received letters of introduction to him, found their previous ideas of respect descend so rapidly, that they not unfrequently ended their visits by amusing themselves with frightening him as he returned home at night. Upon one occasion a wicked wag waited for him at the corner of a street, covered with a sheet; and as soon as Winter appeared, the ghost leaped upon his neck; and although the burthen was somewhat ponderous for a skeleton, the terrified musician (who by the way was a man of great bulk and stature) dragged him, out of breath, to his own door. This stupid trick, however, nearly cost poor Winter his life.

THE MARCH OF MUSIC.—There is scarcely a town in the kingdom, of any consequence, but can boast of its Philharmonic, its glee club, or its choral

society ; the public performances of which we are always happy to record ; provided always that the account be transmitted to us, *postage free*. Among the various communications which we have been favored with, we consider the following well worthy of being inserted ; for it displays a spirit of determination to overcome all difficulties, that is most praiseworthy.

SIR.—Not a hundred miles from the mighty metropolis, in a pretty little village, I and two brothers, reside. We are passionately fond of music ; and always have been so, from our infancy—we have managed to please the congregation at our church, for many years, by our singing, assisted by several neighbours. Since your publication came out, we have [read with much interest the accounts you have given of musical performances in London, and in various parts of the country ; and what struck us very forcibly, was the favorable mention which was invariably made of the masses of Mozart and Haydn. We set on foot a subscription to purchase them ; and down they came ; but alas ! we found the Latin words all Greek to us ; and the accompaniment for the organ was a sealed book to us, for we have no organ to play it withal ; what was to be done ? Our minister, who is an excellent, liberal-minded man, undertook to adopt English words, from the scriptures, to a portion of them, and to teach us some of the Glorias and Sanctuses ; and we copied out the accompaniments for a flute, violin, clarionet, and violoncello ; disposing of the different parts as well as we could. When this was accomplished, we set to in downright earnest, to practice, and in about a month's time, we managed to perform several of these magnificent compositions, in a manner that pleased every body who heard them ; and this we did without having recourse to “*altering them*,” as the Cornish men did the music of Handel, (vide Dibdin's Anecdote, in No. XLIV.)

I remain your's respectfully,

A COUNTRY PSALM-SINGER.

VERY ORIGINAL SONNET.

[In ‘Doubourg’s History of the Violin,’ it is observed that though the violin is far superior to the lute, it has never, like that obsolete but much vaunted instrument, been made the subject of the Poet’s song. The writer of the following lines therefore claims to be ranked, if not as the first of poets, critically speaking, at least as the first of poets who has written at once upon his fiddle and his love.]

Chloe ! I thought thee faithful, fond and fair,
And to my viol sang thy truth and love.
But now, alas ! all filled with despair,
Thy fickle waywardness I’m doomed to prove.
My heart, like to my viol, hangs unstrung
Since I no more may hymn thy beauteous eyes,
Would my neck and my fiddle’s had been wrung,
Ere its gay bridge became a Bridge of Sighs!
My mind is so distraught I cannot play,
For if I try, none but harsh discords spring
From strings, which, in more favour’d times would sing
My passion in full many a roundelay.
But love and Chloe hence renouncing, quick,
I’ll break my fiddle, and I’ll cut my stick !

W. J. THOMS.

Operas, Concerts, &c. for the ensuing week.

Saturday, 18th.....King's Theatre. Drury Lane, ‘Fair Rosamond.’ St. James’s, ‘Postillion.’ Moscheles’ 3rd Soirée, Hanover Square Rooms, Academy Concert, Ditto, Morning.
Tuesday, 21st.....King's Theatre. Drury Lane, ‘Fair Rosamond,’ every night.
Thursday, 23rd.....Cecilian Society, Albion Hall, Moorgate, ‘Israel in Egypt.’

WEEKLY LIST OF NEW PUBLICATIONS.

PIANO-FORTE.

Burgmüller.	Valse bril. op. 32	CHAPPELL
Burrowes.	Favourite Airs in the Postillon, arrang. by, in 3 Books	DITTO
Czerny's	Musical Greenhouse, No. 12	WESSEL
Chollet.	Vars. on the duet "Grace au hasard"	CHAPPELL
Duvernay's	Cachouche Dance, et Valse sentimentale à la flèche..	CHAPPELL & JEFFREYS
Elder (F. M.)	6 Waltzes by	MONRO
Essain (A.)	Two Spanish Airs, arranged for Piano-forte.....	D'ALMAINE
Gems of Classical Authors, from the Works of Kalkbrenner, &c.		DITTO
Herz (H.)	Trois Morceaux de Salons	DITTO
—	O dolce concerto, for 2 Performers	DITTO
—	Les charmes de l'opéra, 6 Books	DITTO
—	6 popular Marches	DITTO
Hünten.	Romance on an air in the opera of "Le Mauvais Oeil"	CHAPPELL
Musard's	18th Set of Quadrilles.	
—	"Les fleurs"	D'ALMAINE
—	2 Sets of Ditto from Le Postillon, as Duets. . . .	CHAPPELL
Meeves (Aug.)	Quanto amore	OLLIVIER
Rimbault (E. F.)	Fantaisie à la Irlandaise, introducing "Rory O'More"	D'ALMAINE
Somerford Park	Quadrilles. Mason's 1st Set, op. 5	NOVELLO
Schellow.	"My Switzer home," No. 10 of Les Petits Bijoux	JEFFREYS
Strauss' Elizabethen.	Gabrielen-Frohsinn, Mein Schonster Tag, Philomena, and Merkuss-Flugel Waltzes. Duets, 6 Sets	COCKS
Truzzi's	Arrangement from Airs in L'Elixir d'Amore, Book 2	CHAPPELL
Wilson (W. B.)	Fantasia on Airs in L'Elixir d'Amore	T. E. PURDAY
—	Scaramuccia Quadrilles	DITTO
	VOCAL.	
Adieu, my mustachios.	Comic, T. H. Bayly	D'ALMAINE
Come, wander with me.	Duet, J. Nelson	T. E. PURDAY
Carol,	A very ancient, arranged for Choral Societies by R. Pear- son	D'ALMAINE
Dear Father,	take thy gentle child.	J. W. Hobbs
Divine Malibran	is no more. Pi- ano-forte or Guitar Accomp. . . .	BOOSEY
England and Victoria.	Song, H. R. Bishop	D'ALMAINE
England's Hope.	Song to Sir R. Peel, Ditto	DITTO
Fair Rosamond.	Songs, Duets, Trios, by John Barnett. . . .	CRAMER
Have you seen the timid tear.	Ballad, T. Moore, William Latter. . . .	CARD
Mary of Glenfyne.	Scotch Ballad, W. Welsh	T. E. PURDAY
My daughter's an accom- plished girl.	Comic, T. H. Bayly	D'ALMAINE